

+

Conadilla à Solo;

el Lanze de la Carrera;

167-19

J^{ra} Maria Antonia (La Carumba)

And.te

p. *le* *dol.*

le *le*

hallava una tona dita una tona dita que ri di

tor para ver *—* siacaso lo gro esta

tarde si lo gro esta tarde a to di'ros Com plazer

mas sies difizil cosa

Con ten tar avno mas sies difizil cosa Con ten tar avno

Con ten tar avno q' sera' sobre Antonia Cuando son
vamos a ello y sies fuerza q' sea despachar
si len cio en cargo que el caso gra cio so y ve sa'

muchos q^e será po bre si pro bre Antonia (e) Cuañdo son
 quiero q^e diz que son mei bi vos mei vivos (si) los Ma dri
 lado y si lo me re cie me re cie re (si) daran a

muchos —
 le nos —
 plau ro —

allegro

All. poco

Ja
en

to dos vs re des Co no uido habran q^e yo tengo un
 es te su pue ro el o tro dia pues fui a la Ca

poco de (dejame entrar) q.^e

 trera a (ser vista y ver) fui

en a questa tierra como todos ven sen Cuen tramil

 vi muchos y muchas q.^e no entendi bien si serian Mor

Tenes de (el cyprame vited)

 Terorã (Caso almiror)

mas yo que esta ciencia la Comprendo vien - y en
mas de todo habria quien tanto tropel - o

siendo a cada uno al derecho y rebe, en tono una
bejas y lobos andan (a la vez) pero algunos

Iota en tono una Iota cuan
de ellos lo ca le yo bien - y en be ellos fue v no el

does me nester y una Se ne rala la vato ala

 9^a Con ta re a ten a in se ñores Verai Como

ley

 fue

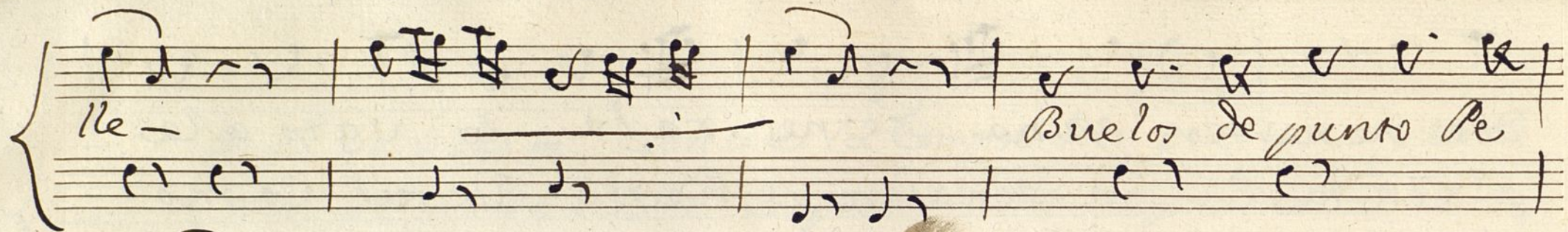
allegro

And. poco

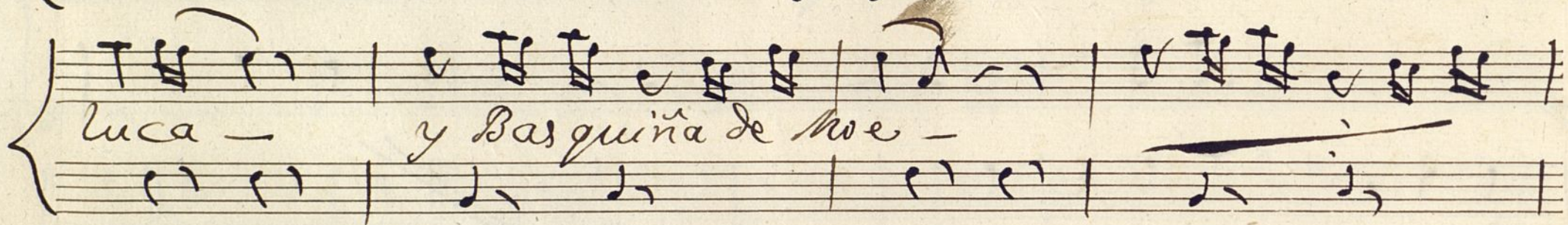
y ba puer una Ma ama — de Bata ò de ravi

 9^a

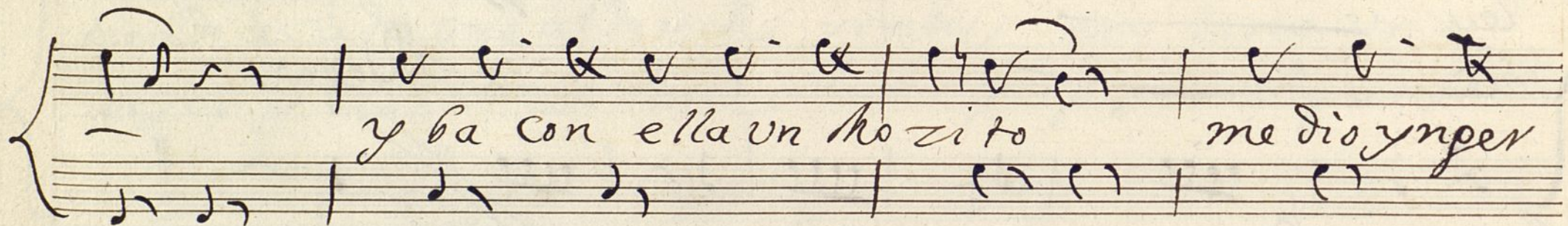
lle - Buelos de punto Pe



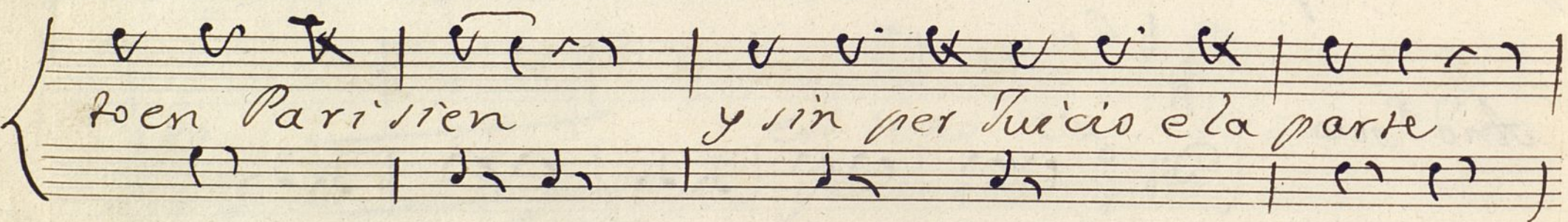
luca - y Basquiña de moe -



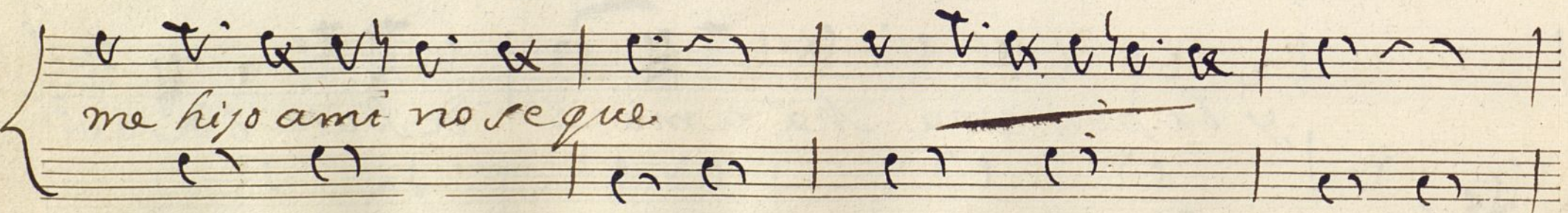
y ba con ella un mo zito me dio y nper



to en Paris sien y sin per Juicio e la parte



me hijo ami no se que



la Moza era Cosquilluda Cong.^a al pun

to ya se be - volvio la Cara y q.^a Cara

y me miro con Zumbel

pero yo que hizo - Con temple se viste -

meinpuse en el Causo - y asi la canñe meinpuse en el

Carro - ya si la cance

All: que vien dize el Adagio -

de algunas viejas - q^a vien

de algunas viejas q^a el que las echas
 Responder quiso pero yo con gran

tiene tiene sospechas q.º el que las echa tiene
 ayre la y go (chito) pero yo con gran ayre

tiene sospechas (u) purz y como que le (u)
 la y go (chito) (e) vaya vire mi alma e

purz y como a pesta (u) a po ta je ria (u) quira dencia
 con su D.º Precito e) despantar las moscas - q.º ay en el o

zuela sin duda es tras nocha a ————— es
 picis antes q^e se ca liente ————— lle

ta me nes tra —————
 be el foico ————— *allegro*

All.^o $\frac{3}{8}$ ————— | $\frac{3}{8}$ ————— | $\frac{3}{8}$ ————— | $\frac{3}{8}$ ————— | $\frac{3}{8}$ ————— | $\frac{3}{8}$ ————— |
 Lue dose la vria con temple se us

abbiato
 te dijo (Vamos vamos) ya pretò a correr mas apocos

pasos en Cuentra Unfrances con el que otro lance hu

be de tener si len cio se ñores qe lo con ta

re en las segui dillas con que a cabare yes pero mis

faltas me per dona reis, si len cio Cui da do hi

fi zo a ten de d

Segui

Allegretto

Un frances pues se ñores mui gordo y alto (oiga us

ted mire usted Cava Hero este usted este usted Con que

da do mui ~~alto y gordo~~ ^{gordo y alto} mui ~~alto y gordo~~ ^{gordo y alto} en con este fue el tema y pues

rome y me digo en cha purras
Cres que sus ta vuel ba lay dea

o! he vien Ma da ma Uos te es la Carran bo, e yo co no

zer la de ver la en el teatro (yo i se qui) Cierto; y el me i ze
ablado

vrabo, sea cuerda de como Vai la ba el fandando, yo la que rren

mucho - e gustar de ver la - e dar la palmadas - des

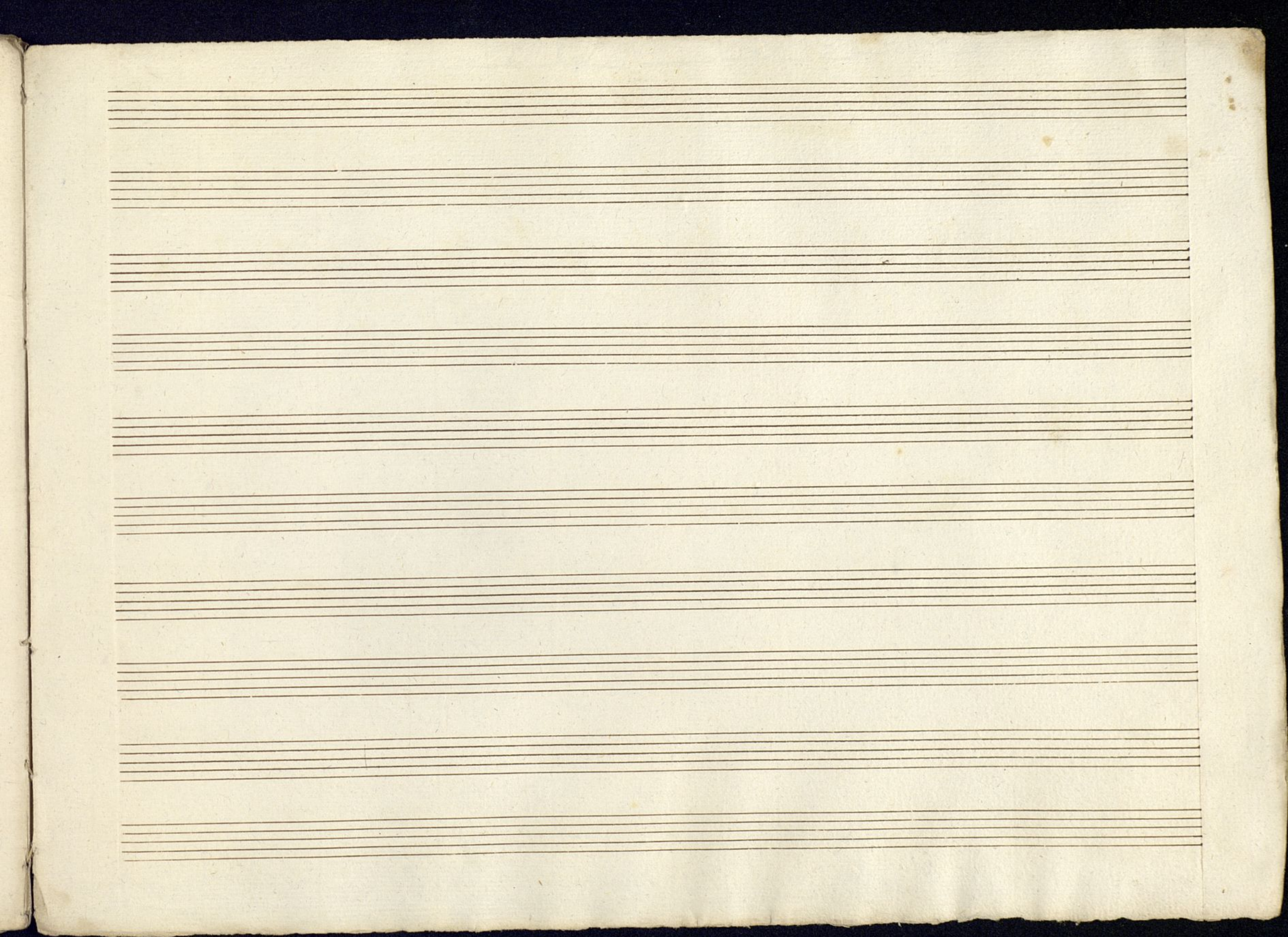
de la Luneta; yo le di las gracias - pe ro el con su

tema - quierre ~~quiere~~ al sitio - aver las parreas - la

llevaré avng.ª parte la llevaré avng.ª parte treinta pie

se tas

allegro





Violin Primo,

+

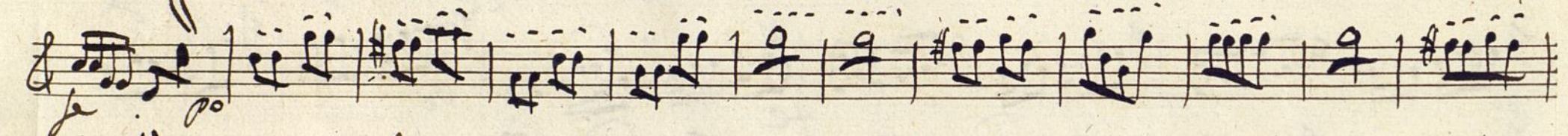
Mus 167-19

Conadilla à solo; et Lanze della Carrera 1.

Handwritten musical score for Violin Primo, consisting of ten staves. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo marking is *And.^{te}*. The music features intricate sixteenth-note passages and dynamic markings such as *po* (piano) and *fe* (forte). A section marked *Mod.^{to}* (Moderato) begins on the fifth staff. The piece concludes with a double bar line and the instruction *allegro* written above the staff, and *due volte* written below the staff. The word *Volte* is written in the margin below the final staff.


All.^o no mucho $\frac{2}{4}$ 





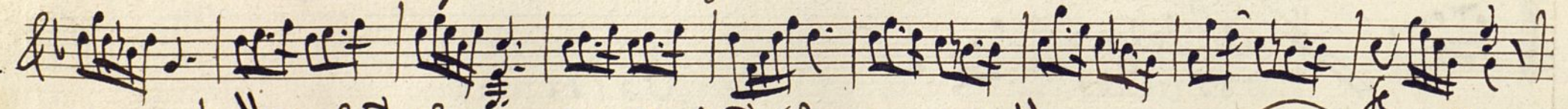






And.^o $\frac{6}{8}$ 







Handwritten musical score on a page with seven staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Staff 1: *All.^o* 3/8

Staff 2: *All. segeg.* 3/8

Staff 3: *Allegro*

Staff 4: *Vivo* 3/8

Staff 5: *Volte P^o*

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *se*, *po*, and *vo* are used throughout. The piece concludes with a double bar line on the fifth staff.

Segue All.^o 3/4

vo
p.
f
(Parola)
pmo
f
p.
f
allegro

Violin secondo,

+

Mus 167-19

sonadilla à solo; El Lanze de la Carrera

And.^{te} 6/8

Handwritten musical score for Violin II, titled "El Lanze de la Carrera". The score is written on eight staves. The first staff begins with the tempo marking "And.^{te}" and the time signature "6/8". The key signature consists of two sharps (F# and C#). The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance markings such as "p", "f", "cresc.", and "dim." are used throughout. A section of the score is marked "Allegro" and "3. Mod^{to} p". The piece concludes with a double bar line and the instruction "Allegro" written below the staff. The word "Volte" is written in the bottom right corner of the page.

Volte

All. non molto & $\frac{2}{4}$

p *f* *allegro* *p* *f* *p* *f* *p* *f* *p* *f*

Allegro

Segue. All.

All. vivo

Volto

Sequi. All. $\text{G}^\#$ $\frac{3}{4}$

vo
p
p
(Parola)
p
Pausa ooo
p
p
p
allegro

Oboe Primero

+

Mus 167-19

Tonadilla à solo; El Lance de la Carrera.

And. $\frac{6}{8}$ $\text{F}\sharp\text{C}$

Allegro
dos veces

Allegro tarz

noti

Flauta

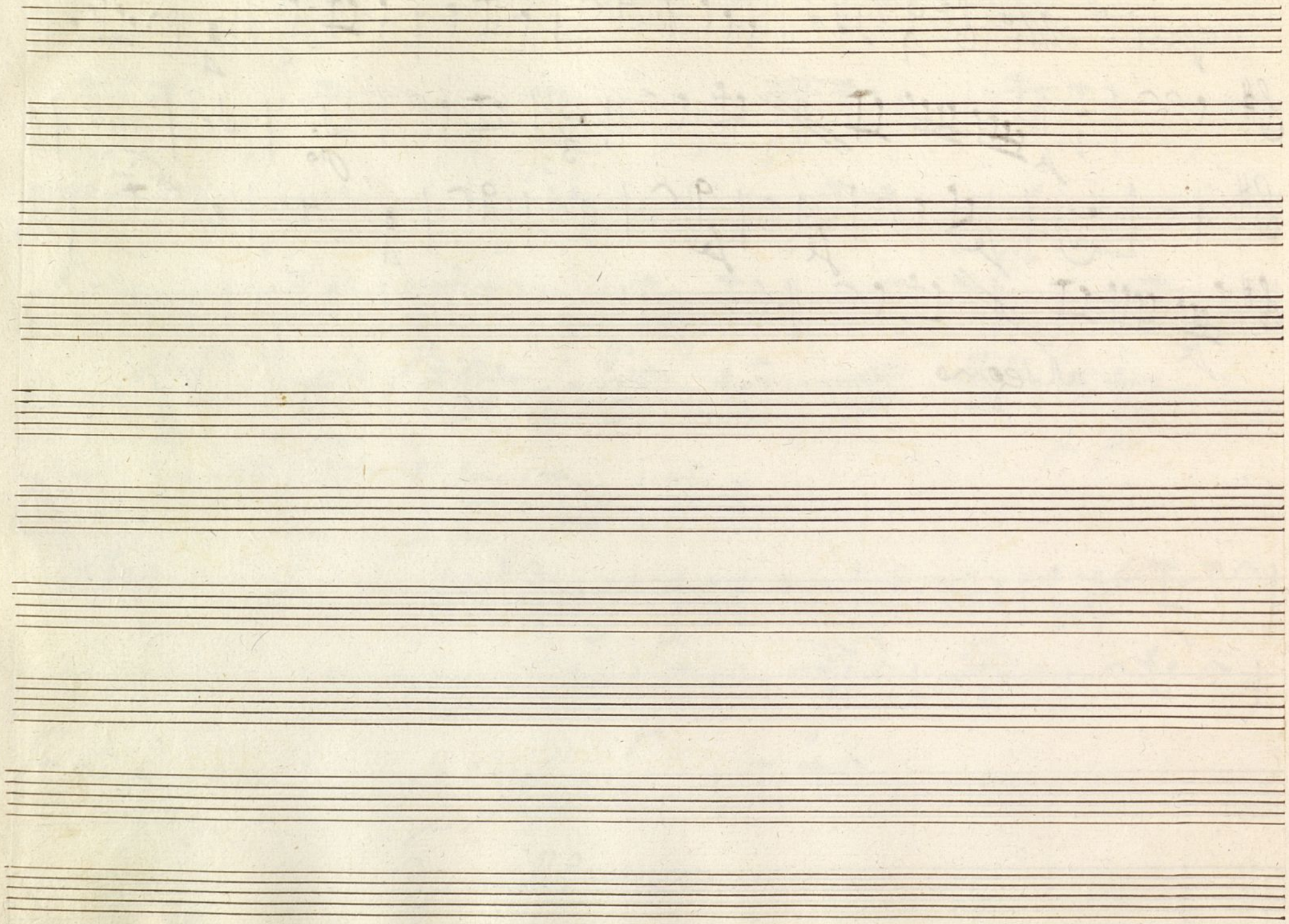
And^{te} $\frac{6}{8}$

Oboe *Segui.* *All.^o* $\frac{3}{4}$

$\frac{3}{8}$ *all.^o tarre*

Segue. All.^o $\text{G}\sharp$ $\frac{3}{4}$

allegro



Sto e segundo.

+

Mus 167-19

tonadilla à solo; el Lance de la Carrera.

And. $\text{G} \# \# \text{6}$

Handwritten musical score for guitar, consisting of seven staves. The first staff begins with 'And.' and a key signature of two sharps (F# and C#) and a 6/8 time signature. The music is written in a single melodic line. It includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'f'. There are also some numerical markings like '2', '3', and '4' which likely indicate fingerings or specific rhythmic patterns. The piece concludes with the instruction 'allegro' and 'dos veces' (two times).

All. 2a vez

volti

Alaurus

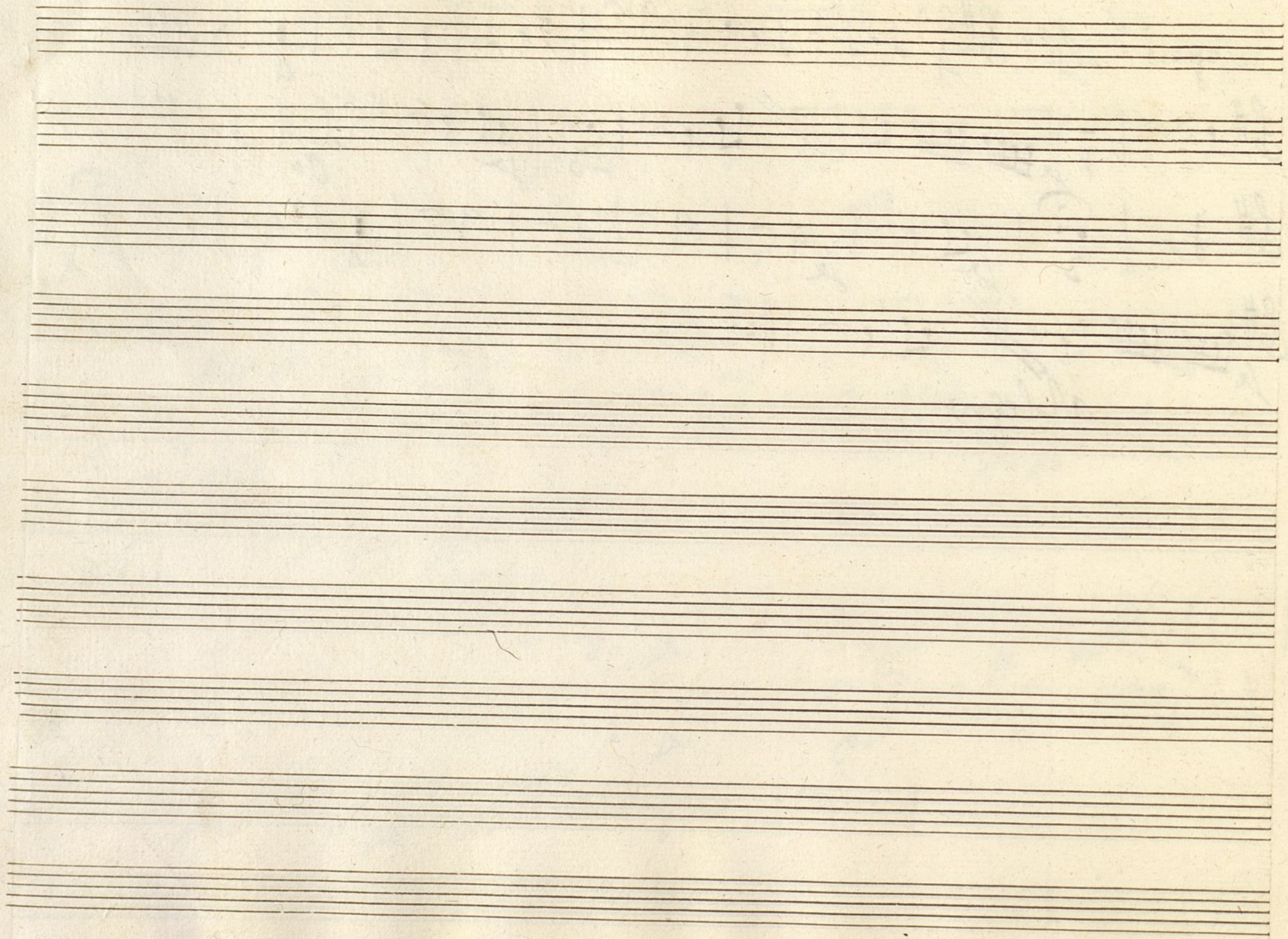
And.^{te} $\text{C} \frac{6}{8}$

Oboe *segu.* *All.^o* $\text{C} \frac{3}{4}$

All.^o pace

Segue. All. $\text{G}^{\#} \frac{3}{4}$

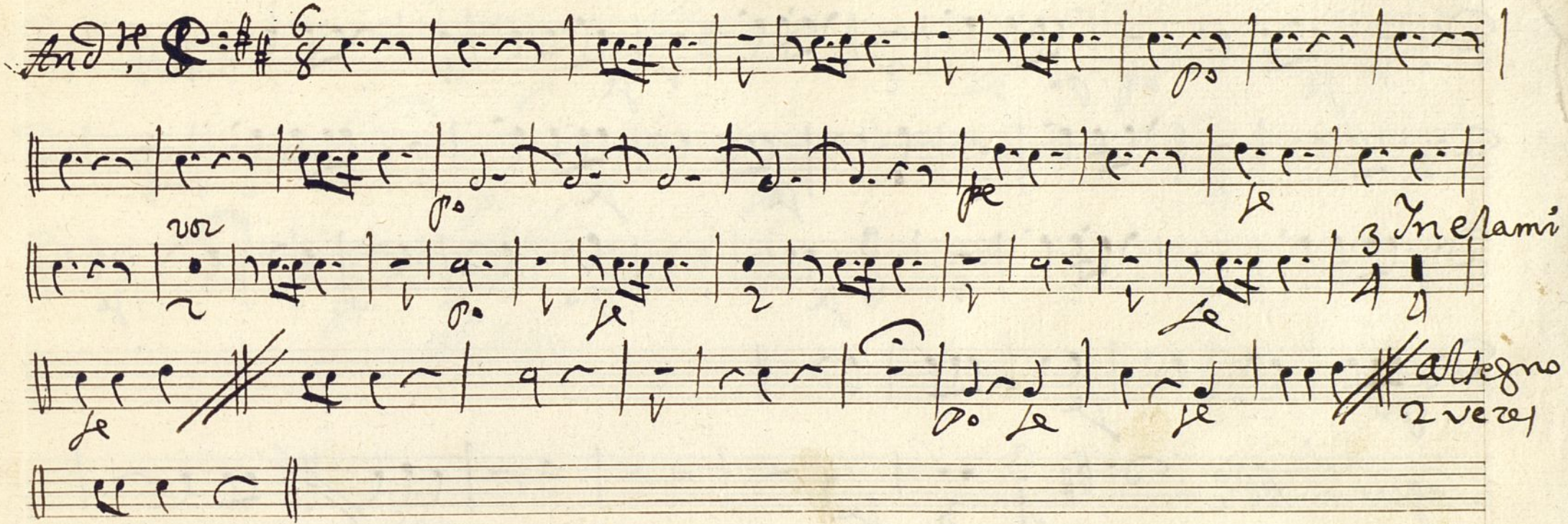
allegro



Trompa Primera

Mus 167-19

Sonadilla à solo, della Carrera 1/2

Andte 

3 Trilami

Allegro
2 vezey

All. fare

Volte

And. $\text{C} = \text{F}$ $\frac{6}{8}$

Segno. All. $\text{C} = \text{F}$ $\frac{3}{4}$

All. fare

Sequ. All. $\text{D}:\#$ $\frac{3}{4}$ $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ |

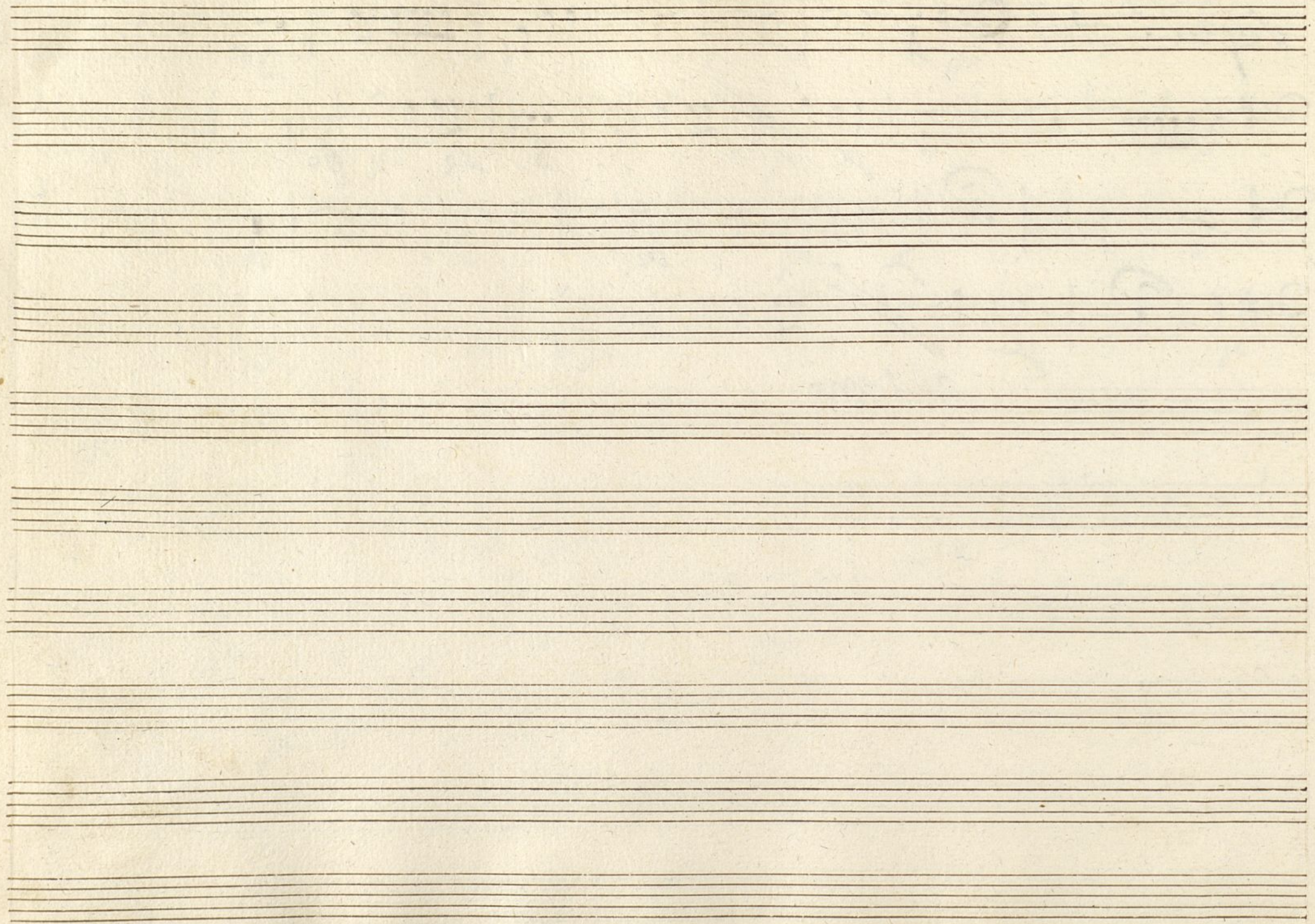
$\text{D}:\#$ $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ |

$\text{D}:\#$ $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ |

$\text{D}:\#$ $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ | $q\text{-}$ |

allegro

Empty musical staves for continuation of the piece.



Brompa Segunda

T

Mus 167-19

tona dilla à solo; et Lanza de la Carrera /.

Andrè $\text{D}=\text{F}\#$ $\frac{6}{8}$

All. 2a

volti

Andte $\text{D}:\flat$ $\frac{6}{8}$

Handwritten musical score for the first section, *Andte*, in $\text{D}:\flat$ $\frac{6}{8}$ time. The score consists of six staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *p* and *p0*. There are also some numerical markings like *2* and *3* below the notes.

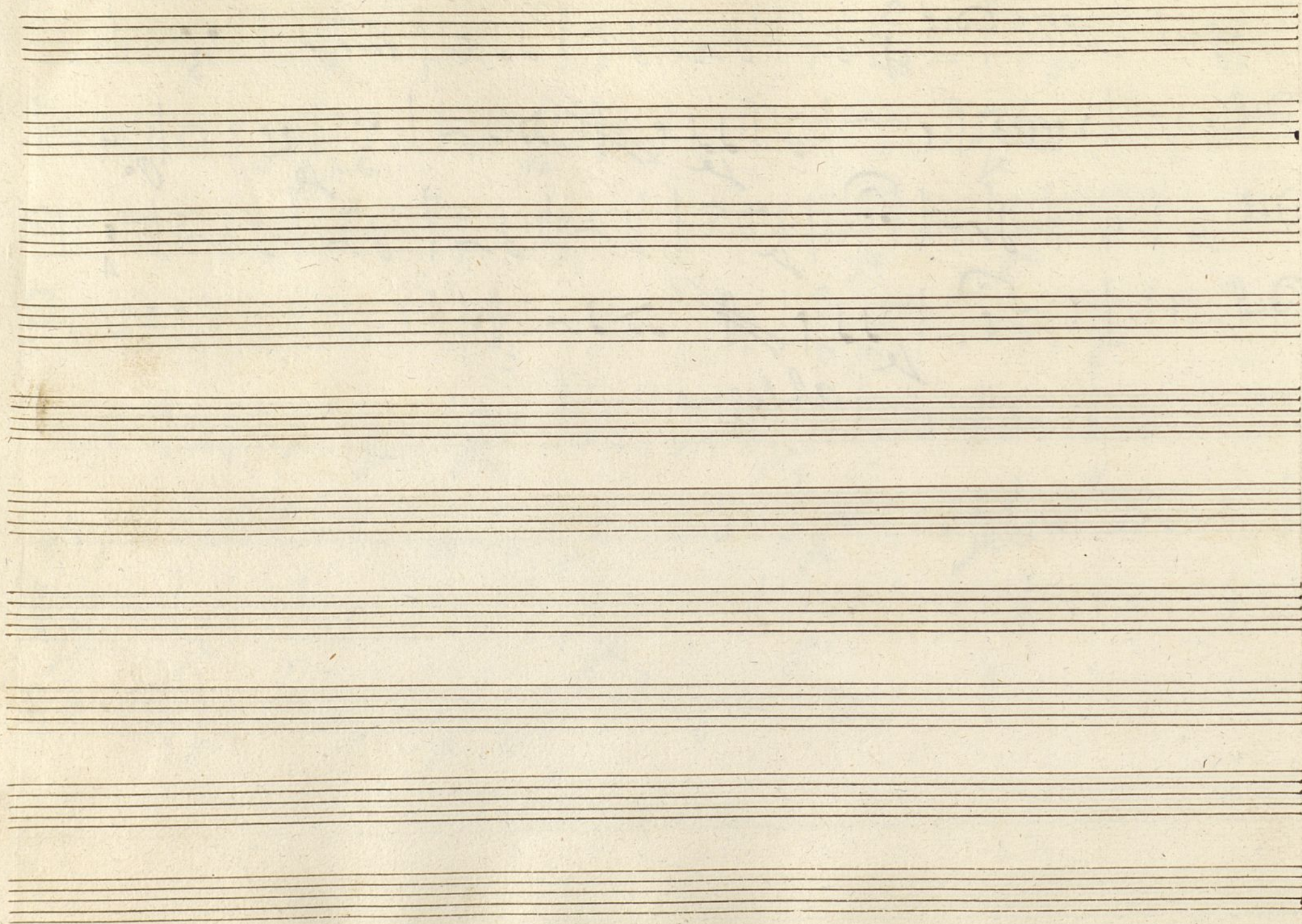
Sequi. All. $\text{D}:\sharp$ $\frac{3}{4}$

Handwritten musical score for the second section, *Sequi. All.*, in $\text{D}:\sharp$ $\frac{3}{4}$ time. The score consists of three staves of music. The notation includes quarter and eighth notes, rests, and dynamic markings like *p* and *p0*. The section ends with a double bar line.

All. aze

Segue \checkmark *All.^o* $\text{D}=\text{F}$ 3

allegro



Contrabajo;

+

Mus 167-19

tonadilla à solo; et Lanze de la Carrera.

Handwritten musical score for Contrabajo (Double Bass). The score is written on six staves. The first staff begins with the tempo marking "And." and the key signature of two sharps (F# and C#). The music features various dynamics such as *p*, *f*, and *pp*, and includes performance instructions like "Noz" and "allegro". The piece concludes with the instruction "allegro 2o vez".

Volti *p*

All. romucho $\text{C} = \frac{2}{4}$
And. $\frac{6}{8}$
Segue. All. $\text{C} = \frac{3}{4}$

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains several measures of music, including a section with a double bar line and a repeat sign. The second staff continues the notation, ending with the word "allegro" written above the staff.

Handwritten musical notation on two staves. The first staff starts with the word "vivo" and a 3/8 time signature. It features a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes. The second staff continues this rhythmic sequence.

Handwritten musical notation on a single staff, continuing the rhythmic patterns from the previous section. It consists of several measures of eighth and sixteenth notes.

Handwritten musical notation on two staves. The first staff begins with the word "degit" and a 3/4 time signature. It contains several measures of music, including a section with a double bar line and a repeat sign. The second staff continues the notation, ending with the word "allegro" written above the staff.

Handwritten musical notation on a single staff. It features a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes. The word "para" is written above the staff.

Handwritten musical notation on two staves. The first staff contains several measures of music, including a section with a double bar line and a repeat sign. The second staff continues the notation, ending with the word "allegro" written above the staff.

